

Blue Serge for the Fall

The Straight Line

BY SARA MARSHALL COOK

The High Collar

PARIS continues to favor the overblouse, and in these there is a great vogue for high collars. It does not follow that the high-collared blouse matches in any way the suit with which it is worn. In fact, it is quite the contrary. A woman chooses a material in her favorite color or at least a becoming one, and has a blouse made of it. Sometimes the hat matches the brilliant blouse which, when worn with a tailored suit, gives the appearance of a bright-colored vest.

The preference is for the heavier materials in blouses. In these satin takes quite as prominent a place as it does in dresses. Here we also see the lavish use of ornamentation noted on frocks. There are embroideries in very bright colorings such as orange, green and red.

The kimono sleeve appears to be passing from the realm of blouse fashions as everywhere the set-in sleeve is seen. This is a departure to be welcomed, for a sleeve set into a short shoulder is certainly trimmer-looking than the loose kimono model, and likewise has a tendency to make its wearer look younger.

Great Attention Paid To the Latest Blouses

IN THE olden days we considered a blouse something to wear with a suit for sports or shopping; now, under this new treatment, they have become important articles of dress. The way in which they are handled is really very clever. They are so picturesque and youthful that they make a great psychological appeal to feminine favor which assured their success at the outset.

Many of the blouses are as elaborately embroidered as the new gowns. The elaboration, as in the case of the gowns, takes the form of trimming as the blouses themselves are as simple as can be, owing to the fact that they slip over the head and are in jumper style. The embroidery on many of the blouses is in very beautiful old Chinese colorings such as blues and yellows, with here and there threads of gold glinting through the embroidery.

Among the trimmings appearing on blouses are highly glazed leathers cut into buttonhole-like forms and applied by means of a long and short stitch of silk. This trimming has been employed to some extent on frocks, but little of it has been seen on blouses until recently.

The Light-Weight Blouse Still Has Its Appeal

OF COURSE, we have any number of blouses of the lighter weight materials, for no matter what fashion creators bring out there is always a certain demand for the blouse of sheer material. Among recent imports are blouses that tuck in at the waist line, which are made of fine nets elaborately trimmed with real laces. Narrow Valenciennes is used on these net blouses in the form of ruffles which run from the neckline to the waist. Even the very wide laces are used in this way. They also form collars and frills on the sleeves.

Blouses of tricolette and silk jerseys have not departed from the foreground of fashion. They are too serviceable to be easily ousted. Many of the greatest French dressmakers feature silk jersey blouses extensively. Cheruit makes them of a loose mesh jersey and literally covers them with beautiful embroideries in brilliant contrasting colors. Madeleine et Madeleine show slipover blouses knitted very much after the fashion of a sweater. For these they use a narrow silk braid which can be hand knitted quite as well as worsted yarn or silk threads.

The slipover waists so popular for sports are much more effective than the old-fashioned shirtwaists with their severity of design. To-day's sports waists are just little bright colored, loose jumpers, the art expressed in them being a combination of striking colors.

EVERYBODY at the present time is much interested in the simple blue serge dresses that the leading houses are making. It is a tribute to the good taste of women in general that the straight-line dress takes precedence over all others. During the last year designers have offered a great diversity of styles and much has been written of the distended hipline and of various other styles which their makers claimed would supersede the straight-line frock, but the life of each of these was brief.

The straight-line dress is so becoming to women in general that it is not likely to be discarded for some time to come. When it was brought out many people claimed that it was only suitable for the matronly figure and that the frocks with decided waist lines and puffy skirts were the ones to be seriously considered for the young girl. The models illustrated on to-day's page show that the straight-line frock is equally suitable to the youthful figure as it is to the matronly one. Herein lies its great appeal.

There Is the Chemise And the Coat Dress

THERE are variations of the straight-line dress. There is the chemise, which may be belted or unbelted. The former, however, is more youthful in effect. There are the coat dresses, many of which will be worn for early autumn, and the straight-line dress which shows some draping. The blue serge frock at the extreme right of to-day's page is an example of the latter. In it we see, too, a feeling of the coat dress with the closing at one side, which has been so popular in Paris during the last season. This frock drapes completely about the figure and closes at the left side, where it fastens with a wide black satin ribbon tying in a big puffy bow with very long sash ends, which hang below the bottom of the skirt.

To be entirely in the mode, this costume is ornamented with embroidery, for everything features more or less elaborate embroidery. To obtain designs for their embroideries, couturiers have turned to the Japanese, Byzantine and Egyptian arts; most of them can be traced to Oriental influence. Bright red is the color chosen for the needlework, which is most effective against the dark blue background. On this model the embroideries are in several shades of red and blue.

The new straight-line dresses show more decoration than any that we have had heretofore. The elaborate embroideries brought out by Lanvin last season appeared at that time extreme—in fact, lurid. They were, however, among the most potent influences in fashions that we have had for some time. A great deal of the decoration seen on clothes for this new season is an outcome of the Lanvin embroideries.

The Panel Effect on The Chemise Frock

AT THE extreme left of the page is a simple chemise frock of dark blue Poirer twill decorated with fine cotton braiding in faded looking shades of blue and red. A narrow belt of patent leather with a band of silk braid running through the center girdles the frock at the waist line.

Ever so many of the chemise frocks have panels or are pleated in a way to give the effect of panels. Just below the draped frock at the right of the page is one of dark blue serge on which the effect of panels is given by an underslip of a gay red and white silk printed in a bold pattern. The figure directly above it, at the left, shows a simple way in which the effect of panels is produced by braiding. This frock, too, is of blue serge, while the braiding is olive green, with the embroidery matching it in color.

At the left of this model is a frock of taupe crepe, meteor which has a slight draping at the back and an apron front heavily embroidered



in contrasting colors. Here we see the embroidery done in the form of bands—a method of decoration very much in favor with dressmakers at the present time.

Even the draped dresses—and there are a great many draped models—are made so that the folds of the drapery fall into straight lines. Cloths as well as silks are draped. Among the French models just received in this country is one that has many things that will tend to make it popular. It has a very low draped blouse with a wide girdle, also draped, and tying in a sash at either side. There are bell sleeves falling almost to the wrist and a high Directoire collar.

High Enveloping Collars That Frame the Face

COLLARS are becoming very important in the world of fashion, and all sorts of interesting things

are being done with them. On cloth dresses are collars of sheer white materials that flare high about the ears. There is great beauty in these high enveloping collars that make a frame for the face. This frock has exquisite embroidery on the wide girdle, the collar, around the bottom of the sleeves and a band of it across the bottom of the skirt just above the hem.

This embroidery is worked out in white silk and fine white beads, the latter being so fine that they look like a little sprinkling of French knots done in glistening white. There is great novelty in all of the details of this dress, especially in the idea of the embroidered serge sash girdle.

The craze for pleating as a trimming has set its mark on the autumn serge. The pleating, however, is somewhat different from that

used on the summer frocks. There are charming serge dresses on which the trimming consists of inserted pleated bands surrounding the skirt in rows.

One of this type has a plain skirt with three rows of the pleating set into the skirt. The bodice is rather long waisted and slightly draped at the sides. There is a high collar and vest of embossed leather. This model is developed in tobacco brown

serge and the undressed leather is of a soft harmonizing brown shade. The girdle is of heavy brown faille ribbon, with little appliqué ornaments of the brown leather.

Capes Made to Match A Simple Serge Frock

FRENCH women will not give up the cape. So great is their liking for picturesque cloaks that many dressmakers are creating simple little frocks of serge which have

matching capes. The woman who is planning to spend September in the mountains will do well to include one of these costumes in her outfit.

As previously noted, the vogue for embroidery is quite as apparent in hats as in dresses. Duvetyn is embroidered in silk as well as ribbozine to make some of the newest models, many of which are a the gayest of colors, the fabric being quite as gay as the materials used for the embroidery. Brown hats are embroidered in orange ribbozine with bright colored flowers of the ribbozine making a band about the crown.

Hatters' plush is a material always very much used for autumn, but this season it is more in evidence than ever. Hats of this material, in contrast to those of duvetyn, are in dark shades such as taupe, navy and brown, and, of course, black. Very often they are faced beneath the brim with duvetyn

of a contrasting color to work out models which are most effective.

Rolling Duvetyn Hats Of the Color of Sand

THE small, turned-off-the-face hats of sand-colored duvetyn—and there are many of these—are becoming as an informal hat with which to start the new season. They are especially attractive with the new sand-colored suits with their long, trim coats in redingote effect. Many of these rolling hats are embroidered beneath the brim with ribbozine. In this way any becoming color may be introduced next to the face.

The veil-making industry was one of the first to reach a pre-war basis. In both the Lyon and Calais centers beautiful new weaves are being produced. While the production of these lovely feminine things has reached its old-time conditions, prices have not. All veils are expensive in these days, but, despite that fact, women are wearing veils more than ever before.